

BEFORE THE GRAND TOUR

The Quest for Classical Greece: Early Modern Travel to the Greek World

by Lucy Pollard. I.B. Tauris. 281pp. ISBN 9781780769615

Paul Cartledge



Taormina, Sicily, a Grand Tour destination

Lucy Pollard is a stalwart of ASTENE, the Association for the Study of Travel in Egypt and the Near East, but it is by no means only her fellow ASTENE members who will be instructed and enlightened by her fine new book, based on a Birkbeck doctoral dissertation supervised by Catharine Edwards.

For this is a very welcome addition to an already extensive scholarly literature on early modern (fifteenth-eighteenth centuries) and nineteenth-century travellers to Greek lands and their writings. What is distinctive and original about it is its fixed concentration on English (including Scottish) travellers or travel-writers of

the seventeenth century, within which she makes a sharp, intellectually based distinction between pre- and post-Restoration figures. Equally original is her exploitation of three particular volumes of diaries. Evoking Pepys, these were partly written in code, and compiled by John Covell (1638-1722), a Classically trained Christ's Cambridge

man who had served in Constantinople as Chaplain to the Levant Company. He turns out to be somewhat reminiscent of the founding father of all Western travel literature, Herodotus, not least in the all-encompassing curiosity that seems to have prevented him from focusing on any single one of his multifarious interests.

Apart from this new or freshly-exploited source (the author acknowledges a personal as well as scholarly debt to Elisabeth Leedham-Green, author of the entry on Covell in the *Oxford Dictionary of National Biography*), the chief interest and importance of her book lie in its rigorous examination and documentation of a period of Mediterranean travel that anticipated the eighteenth-century Grand Tour. For aesthetic as well as political and religious reasons, the Grand Tour was directed more to Italy than Greece, and even more associated with aristocrats and other 'gentlemen' than with travellers of the 'middling sort'.

Pollard's book is, on the whole, very well produced. The 23 black-and-white illustrations, preponderantly Covell-related, are extremely clearly reproduced – in sharp contrast, alas, to the single, very disappointing (much too small and slightly inaccurate) map. Almost 40 pages of endnotes precede a very full bibliography – yet one that is really not quite full enough. There is nothing by Richard Stoneman listed, for instance his 1998 *A Luminous Land: Artists Discover Greece*, nor does Richard Eisner's 1991 *Travelers to an Antique Land* feature.

The omission of Olga Augustinos's 1994 *French Odysseys: Greece in French Travel Literature from the Renaissance to the Romantic Era* may be excused because of its French focus (though Pollard does rightly include mentions of French travellers, especially medical doctor and antiquary Jacob Spon, where appropriate). But there does not seem to be any such excuse for the omission of Roberto Weiss's posthumous *The Renaissance Discovery of Classical Antiquity* (1969), especially as that work is particularly concerned with the 'tangible remains' – an interest Pollard shares in the third chapter of her book.

One of the items that is included is an article entitled 'Crossing boundaries and exceeding limits: destabilization, tourism and the sublime'; that would do very well too as a description of most of the main themes of Pollard's book. A very long, 44-page introduction sets out her stall – though it rather unfortunately begins with a mistranslation (repeated at p. 225 n. 13) of a line from Horace's *Epistles*. Its leitmotif is that 'Travellers carry with them not only their trunks but also their emotional, social, cultural and educational baggage', 'to a greater or lesser extent', she adds. Several of her English or British travellers to Ottoman Greece are admittedly eccentric, but even they are culturally significant, since theirs was the first serious post-Renaissance engagement with ancient Greece. They contributed in interesting ways to an incipient 'English' national consciousness and identity.

Indeed, chapter 4, 'Among the Greeks', which follows chapters on 'The Logistics of Travel', 'Scholars and Texts', and 'Antiquities, Proto-Archaeologists and Collectors', is from this point of view the most interesting and illuminating of all. For Pollard does not only amply demonstrate the prevailing attitudes of pity mixed with contempt for the contemporary Greeks that were brought or expressed from home by their British observers or commentators, but also seeks to explain them. She does so through a combination of cultural and material factors, including the classically-fed sense of superiority felt towards this degenerate, ruined people, considered to be uneducated and ignorant slaves or even 'meer beasts' (Covell) who knew nothing of and cared nothing for their ancient heritage, and the consequent perception that they, not the Greeks, were the true inheritors and proper celebrators and torchbearers of the glory that firmly *was* ancient Greece.

The penultimate chapter, 'Among the Turks', which precedes a brief, summative conclusion, rams home the same message, in reverse. Though English or British attitudes to Turks and the Ottoman Empire were also deeply and powerfully ambivalent, not least for reasons of religious affiliation, Turks were generally perceived as strong, Greeks as weak. This is a book that will richly repay reading by anyone interested in how and why we (I include myself) have come to reflect upon post-Renaissance Greece and Greeks as we do.

AN ACT OF PHILOSOPHIICAL HERESY?

The History of Western Philosophy in 100 Haiku by Haris Vlavianos (translated from the Greek by Peter Mackridge). Dedalus Press. 126pp. ISBN 9781910251010
Benjamin Temblett



© Trustees of the British Museum

Portrait Statuette of Socrates, c. 200 BC - 100 AD, said to be from Alexandria

Telling the story of *The History of Western Philosophy in 100 Haiku* is no mean feat, especially when you consider that the title of Haris Vlavianos's compelling survey references Bertrand Russell's immortal tome. The delicious irony is, of course, that whereas Russell's study unfolds over many hundreds of pages, Vlavianos tells his tale in only a few hundred lines.

As translator Peter Mackridge points out, the work is 'the first volume-length history of western philosophy in haiku form'. Vlavianos revels in this fact,

adopting an irreverent approach to his subject matter and choosing to annotate his haiku only occasionally, bringing the novelty of the project fully to the fore. The result is a cheekily sublime collection of thoughtful and often dryly humorous (or as the author puts it, 'slightly sarcastic') vignettes that make for ideal discussion starters.

Looming ponderously behind the fun is the sense that there is a lot to be said for condensing the work of such influential thinkers to a primary thought expressed through 17 syllables, even if

it seems on the surface to be an act of philosophical heresy.

Vlavianos finds joyous freedom in the brevity, and encourages his reader to experience the same. Indeed, if you drop all preconceptions and intellectual baggage at the door and let the haiku wash over you, you can practically hear the hundred individual voices exhale a sigh of relief, rejoicing at being given room to breathe and recalibrate after years, sometimes millennia, of wordy analysis.

The re-formatting of ancient thought in such a way that it can sit alongside modern thinkers as part of an unfolding dialogue, and without barrier to accessibility, is one of the book's strongest points. Of the hundred philosophers represented, nearly a quarter are Classical and 15 of those are Greek. Those voices come to life like a conversation, allowing the reader

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to trace threads of thought through the generations amidst a cross-pollination of ideas.

For example, one haiku refers, through a witty pun, to Plato's supposed dislike of Democritus, 'Plato... he would atomize me!' It cleverly incorporates the common posthumous characterisation of Democritus as the father of atomism.

Just pages later, the Roman author Tertullian condemns, 'Plato and the rest to the flames', only for Plato to be given a reprieve another two pages on by the Neo-Platonist Plotinus, whose haiku might as well be Plato's, such is the precision with which it describes the mechanism by which Platonism offers access to the Ideas, 'Become one with the One... as soon as your soul takes wing'.

These examples serve as a reminder of the drastically different ways in which one philosopher's work can be interpreted by other thinkers, a premise that gives weight to the irreverent and sometimes provocative approach that Vlavianos has taken to chronicling the history of Western Philosophy in haiku thought. It may be the first project of its kind, but judging by its success, it won't be the last.

A GALLANT UNDERTAKING IN NINETEENTH-CENTURY GREECE

The Edinburgh History of the Greeks, 1768 to 1913: The Long Nineteenth Century
by Thomas W. Gallant. Edinburgh University Press. 384pp. ISBN 9780748636068
Marios Hatzopoulos

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A nineteenth-century photograph of the Erechtheion in Athens by Félix Bonfils (1872)

Imagine a house in the country. It's dusk and the peasant family is about to dine. All members sit down on the floor, for there are no chairs or other pieces of furniture in the room. A short, roundish sort of table alone stands a few inches high from floor level. The parents and their five children squat on pillows while an olive lamp is lit right above their heads. Save for the swaddled baby, the men of the family wear Albanian kilts (*fustanellas*; had they been islanders they would have put on *vrakes*) and the women are veiled. An elderly woman, apparently the children's grandmother, sits nearby enjoying the comforting heat of the brazier. Notwithstanding the charcoal smell mixed with the stench of animals penned up next to the dining area, the

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air is filled with the meal's aroma.

Dark, smoky, and filled with a variety of scents and smells, this type of household was the ultimate standard of living during the crucial, formative years of modern Greece, a period extending roughly from the late eighteenth to the early twentieth century.

This long and turbulent time span is the focus of a new book by Thomas W. Gallant, Professor of Modern Greek History and Archaeology at the University of California. A co-director of the UC San Diego Center for Hellenic Studies and editor-in-chief of a ten-volume Edinburgh History of the Greeks, Thomas Gallant has written extensively on Greek culture and historical experience. His book is part of a new wave of Greek historiography geared towards a revisionist perspective that has forcefully come out during the last ten or 15 years.

Yet Gallant's work differs from

the rest because it mainly focuses on the history of a people, not a place: in other words, Greeks, not Greece. This is a clever choice that benefits the book in two ways: first, it allows for an interdisciplinary perspective. The book artfully combines political, cultural and social history from a great variety of resources, spanning anthropology and political science, to economic history and demography. Second, it allows the author to extend his discussion over a broader geographical area than that traditionally associated with classical Greece or the Greek state.

In this light, it is no surprise that the book opens by discussing the crushing Ottoman defeat at the hands of Russia in 1770 in a war theatre as distant as the river Prut in modern-day Ukraine. Throughout, the author's aim remains to situate Greek developments in broader regional and international frameworks. The first chapter is about the 1768-1792 Russo-Ottoman wars and the military, diplomatic and socio-political implications the wars had for Ottomans, Russians and, of course, Greeks.

In the next chapter, we find a close-up of the Greeks, as the last quarter of the eighteenth century saw not only dramatic changes to the treatment of Greeks within the Ottoman Empire, but also the widespread development of Greek merchant communities outside it: as Greek commercial houses were established almost everywhere in Europe, new diaspora communities were founded, rendering merchants the main transfer channel of ideas and wealth from West to East. These ideas made the big project of a self-organised, large-scale revolt against Ottoman rule conceivable. Money helped kick off the project and, to a lesser extent, sustain it.

The next two chapters examine the Greek war of independence and the aftermath. The former is treated as a European event, which irreversibly entangled the great powers in the affairs of the south-east end of the continent. By the same token, however, it was a tumultuous time of internecine conflict and strife among the Greek revolutionary leadership. The aftermath was indelibly marked by the rule of the Bavarian-born king Otho (1833-1862) and his attempt at

creating a centralised modern state along western lines. Seen on the whole and despite its hopeful start, the process of state formation in Greece during this first, formative phase was impaired.

Chapter five is about the years 1863-1893, a time of transition and change, when a two-party system emerged and took the political stage aiming at the liberal modernisation of the Greek kingdom. To this end, Greece saw notable successes, but also inherent weaknesses that eventually brought about the bankruptcy of 1893.

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Chapters six and seven provide an interval, informed respectively by anthropology and economic history. The former focuses on material culture and explores the nineteenth-century experience of everyday life (whence the opening paragraph of this review) dealing with the Greek demography and household structure, the social world of men and women, the peasant *vis-à-vis* the urban society and life. Chapter seven considers the natural environment, the rural economy, the urban industrialisation and the market networks. Finally, chapter eight deals with Greece at the turn of the century (1893-1913), a time of intense irredentist action and deep social polarisation: Balkan nationalisms clashed over the Macedonian Question, Christian-Muslim relations deteriorated, Greek diaspora magnates grew richer while the peasants and populace became poorer setting the stage for an immigrant exodus that stretched the limits of the Greek world over to North America.

In sum, the gallant undertaking of Thomas W. Gallant results in a fresh, thorough, multi-layered yet easy to read book on modern Greek history, destined to win a large and appreciative readership.

VOICES

FROM THE PAST

Twelve Voices from Greece and Rome by Christopher Pelling and Maria Wyke.
Oxford University Press. 288pp. ISBN 9780199597369
Armand D'Angour

This wonderfully engaging book gives an informative and accessible introduction not just to the major literary figures of ancient Greece and Rome but also to a host of key questions regarding the study of ancient literature.

Written for a general readership in a non-technical and often personal style, it contains analyses and insights that can stimulate advanced students as well. The authors are both distinguished classicists, and their love for the literature they write about shines through in every paragraph.

To present the writings as 'voices' rather than 'books' feels right for many reasons. By approaching ancient works not as texts but as the recorded expression of individuals' voices, Pelling and Wyke forge an intimate connection with their subjects' outlooks and bring their work to life with immediacy and panache.

The success of their approach partly arises from the fact that most of the Greek texts, which were to inspire and lay the basis for their Roman literary successors, were the product of a predominantly oral culture. Many of the texts would have been heard in their own times in public recitations: the epics of Homer, the historical tales of Herodotus, the lawcourt speeches of Demosthenes. Others are the textual record of sung (or part-sung) musical performances: the songs of Sappho, the dramatic choruses of Euripides.

The Roman texts, too, as well as the unequivocally literary reportage of the historian Thucydides and the dialogues of the late Greek author Lucian, acquire a different dimension when one imagines the authors speaking in their own voices, or through the voices of engaged hearers

and readers.

This sense of audible re-enactment leaves memorable echoes in the mind, as at the end of the chapter on Virgil when Maria Wyke quotes a magical line from the *Eclogues*, *mollia luteola pingit vaccinia calta*, 'she blends soft hyacinths with golden marigold.' The poet, she writes, 'composes his words like a verbal bouquet', to create 'simultaneously a beautiful arrangement of shapes, textures, colours, perfumes, and sounds'. Wyke concludes with the hope that 'in turn, my daughter will be enchanted both by the poetry of nature and the beauty of such poetry as this.' All can take pleasure in being helped to understand and share that enchantment.

Part of the authors' express aim is to ask 'what ancient literature and culture can do for us in the present day'. They do so with sympathetic self-revelation and a light touch. We cannot but enjoy learning how the 16-year old Pelling discovered the *Odyssey*, in E. V. Rieu's Penguin translation, on a family caravan holiday (testament, some might suppose, to a misspent youth). He writes that 'it did not feel like the fairytales I had been reading ten years earlier...in this distant and glamorous world one can still find so much that is instantly understandable'.

Ancient preoccupations were, after all, much the same as those of today. What the authors thought and wrote about war, love, politics, gender disputes, power, friendship, nature, and poetry itself can still inform and deepen our own views on these vital aspects of human experience.

Moreover, the record of these ancient voices gives us inexhaustible opportunities to consider and debate what the authors themselves thought

about the matters they speak about, even if the answers are often intractable and, one might argue, less important than asking the questions. Did Herodotus think that Greeks were superior to non-Greeks? Was Euripides a misogynist or (as Oxford's one-time Regius Professor of Greek Gilbert Murray supposed), 'an aggressive champion of women'? Was the pen really mightier than the sword for Demosthenes and Cicero? What did Sappho and Horace genuinely feel about the objects of their poetic passions?

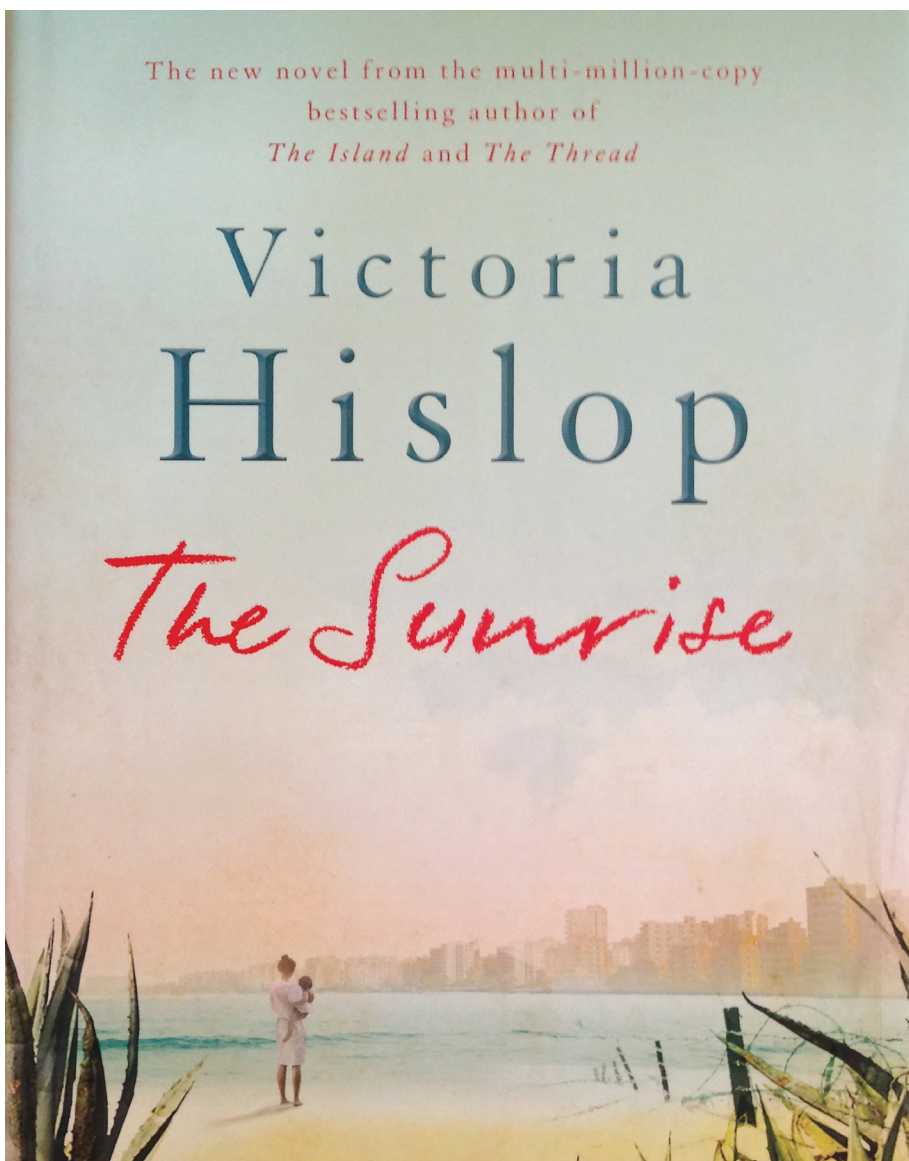
Sappho, the greatest of Greek woman poets, has occasioned a recent flurry of scholarly speculation, after the discovery in late 2014 – just in time for this book – of a papyrus with a formerly unknown poem of five complete stanzas, focussing on her venturesome brother Charaxus. Pelling's lively, chatty verse translation of the poem is accompanied by a sensitive and knowledgeable discussion of its intriguing contents.

The poem itself is less dramatic than Sappho's well-known fragment 31, 'He looks to me to be in heaven,/ that man who sits across from you...' etc. The surviving four stanzas of that song describe the ruinous effects of the poet's passion for the object of her gaze, and it tails off with the words, 'But everything can be dared...'. Are these words a prelude to Sappho's attempt to salvage her status as a lover, an expression of hope rather than resignation? I have recently found new evidence for this interpretation, but we cannot be sure; and even ancient readers may not have known the answer. What is clear is that part of the joy of reading – or hearing – such compelling voices is that they demand, and repay, our repeated attention.

MOONLIGHTING IN CYPRUS

The Sunrise by Victoria Hislop. *Headline Review.* 352pp. ISBN 9780755377794

Fiona Noble



One of the most beautiful bays in the Mediterranean lies at Famagusta in Cyprus. Formerly home to both the wealthy and glamorous, and to traditional Cypriot families, the town was bombed in 1974, at the height of Cyprus's unrest. As

Turkish troops invaded, the inhabitants of Famagusta fled. Today, much of the town is flourishing, but one area remains closed off: Varosha is a ghost town of hotels, shops, and homes abandoned in great hurry 40 years ago.

Victoria Hislop's exciting novel

imagines life in Famagusta before and during this period of dramatic upheaval. She has brought to life a wonderfully rich set of characters, through whom she explores the themes of Greek and Turkish Cypriot identity, family, love, loss, and the building of a community in extraordinary circumstances.

Aphrodití Papacosta is a woman of utmost elegance, who spends her days wreathed in the finest jewels money can buy as she welcomes guests to her family's brand new hotel, the titular *Sunrise*. She is intensely resentful of the hotel's general manager, the resourceful Markos Georgiou, but retains an easy familiarity with her hairdresser, Emine Özkan.

The glamorous world evoked during *The Sunrise's* opening at the beginning of the novel is that of summer 1972, a time of relative peace and calm in the area, which would not endure. By the middle of the novel we have reached 1974, and Famagusta is abandoned. Hislop builds up the tension to this moment with great care: various characters hear, and often dismiss, news stories about affairs in Athens and Nicosia, and even when violence erupts, it is some time before it spreads to Famagusta itself. Not unlike Cyprus itself, this is a novel of two halves: Famagusta at the height of its prosperity, and Famagusta all but empty.

When Famagusta is abandoned, two of Hislop's families remain: the Georgious and the Özkan. Each family is heavily invested in the outcome of the conflict, since each has a son who has been conducting terrorist activities for respective Greek and Turkish organisations. Forced together in these difficult conditions, Hislop explores with tenderness and candor the ways in which a community is formed; by banding together and overcoming the significant challenges as a group, residents become something of a family in their own right,

thrown together by fortune but staying together by choice. At the novel's close, when the two families separate once more, the group has become so close-knit that this feels almost as traumatic as the circumstances that created their community.

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One of the novel's strengths is Hislop's description of the disparate worlds combined in Famagusta, chiefly explored through the character of Markos. His Greek Cypriot parents are very traditional in their outlook and experiences: they are farmers by trade, growing the exotic citrus fruits

for which this region is so well known. By day, Markos returns home to take care of his family, and has coffee with his mother on the terrace each morning. But by night, he runs the Claire de Lune, the inordinately successful nightclub in the Sunrise; there, he schmoozes with the wealthy and important clients of the hotel and, as time goes on, begins an affair with the elegant Aphrodit. Markos is able to move from one world to another, yet not all characters embrace the new trend of luxury hotels. The hairdresser Emine, from a Turkish Cypriot family, expresses her discomfort at the opening of her new salon in the hotel, whose rooms are larger than her family's living quarters and whose clients come from such different circumstances from her own.

This theme intersects with Hislop's careful presentation of the history of the area. Not only are the complex events of

the early 1970s set out clearly, but they are allowed to develop so gradually that the reader can react to them alongside the characters. And it is not only the recent history of the island that is brought to mind. Hislop notes in the novel's opening the medieval walls with their narrow windows, which will prove unable to withstand the new threat posed by tanks and aerial bombardment, and Aphrodit consciously mimics elements of the ancient site of Salamis in her decoration of the hotel's atrium.

This novel has much to capture the attention of anyone interested in Greece and the Mediterranean, both in its presentation of the Turkish coup and its aftermath, and in the attitudes of both Greek and Turkish Cypriots. 2014, the year of this novel's publication, marked 40 years since the evacuation of Famagusta. This novel is a fine and sensitive way to honour the anniversary.

WHEN TIRESIAS ENTERED THE TWENTY-FIRST CENTURY

Hold Your Own by Kate Tempest. Picador. 128pp. ISBN 9781447241218

Henry Stead

In *Brand New Ancients*, Kate Tempest's prize-winning narrative poem, earthed in the mythical universe of the ancient Greeks, we find two illuminating epigraphs. One is lifted from William Blake's *Memorable Fantasy*, 'All deities reside in the human breast'. The other is from Carl Jung's *Memories, Dreams, Reflections*, in which he too associates classical divinity with an explicitly interior human world. These notions of myth would sit just as aptly at the foot of Tempest's latest poetic offering, *Hold Your Own*, which is shaped around the myth of the blind prophet Tiresias.

The poet's attraction to her mythical alter ego seems primarily to have been Tiresias' experience of life both as a woman and a man. The ancient story goes that Tiresias, on discovering two copulating snakes, separated them with a stick, which action resulted in his magical transformation into a woman. Years later *she* made the same discovery, and by the very same magic turned herself back into a man.

The first poem in the collection, 'Tiresias', skilfully and colourfully unravels these metamorphoses. The poem

thrills with the spoken-word, oral-born lyricality of Tempest at her best. 'Does it *work* on the page?' is the curiously inevitable question. Answer: it sings from the page, but you have to let it. In the second half of the poem, Tempest takes the story on to the next episode and to 'pink and milky' (!) Mount Olympus, where the now old and wizened Tiresias makes his famous judgement, settling an argument between Zeus and his wife Hera. He tells them (from experience) that women enjoy sex nine times more than men, inciting angry Hera to strike out both his eyes. Zeus later compensates for his blindness with the gift of prophecy, and Tiresias subsequently becomes the blind seer, known to many through Sophocles' *Oedipus The King*.

Tempest deals with the Olympian gods in a playful 'burlesque' style (in the old sense of the word), that is, she pokes fun at them. There is one joke that inevitably works more naturally in performance than it does on the page: this is where the almighty and usually eloquent god Zeus sympathises with the blinded and bleeding Tiresias by simply saying 'Mate' [pause] 'Ah *mate*'. It is the ridiculous mismatch of

register that makes this laugh-out-loud funny. Through the phrase's unexpected colloquialism, the reality of performance punctures the illusion of the narrative. This is every bit the natural response of the mischievous South-London poet, and emphatically not that of the King of the Gods. Such effects are hard to recreate in black and white, but the pages of anyone who has ever seen the poem in performance will be alive with the poet's own comic delivery.

After the ambitious 'Tiresias', the book is divided into four sections representing the stages in the new Tiresias' life: 'Childhood', 'Womanhood', 'Manhood', 'Blind Prophet'. In Tempest's hands the mythical sequence of Tiresias becomes the ultimate vehicle for a contemporary coming-of-age drama. In the skinless manner of a latter-day Keats and the beguiling simplicity of a modern-day Blake, the poet crystalizes the complex emotional turbulence of shifting understandings of the growing self, particularly but not exclusively in terms of gender identity and sexual orientation. This works most poignantly in the early poems of 'Girl next door' and



Kate Tempest performing

'Bully', in which innocence is tested but does not budge. In the first, the 7-year-old narrator's 8-year-old neighbour 'stuffed a pair of socks down my pants / and straddled me and called me big boy. / I didn't have a clue what it meant / but I've been dizzy on that feeling ever since'. The revoltingly realistic protagonist of 'Bully' would, we are told, 'point at my crotch / and ask what I had. / And I wouldn't understand / but I would blush and blush and blush'. As the collection progresses through into 'Womanhood', the innocence wains and self-knowledge blossoms into some of the most delicate and passionate love poetry.

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In *Hold Your Own* the mythical and the (apparently) autobiographical bleed into one another. It is not simply that the poet pours new and modern life-blood into the desiccated narrative, derived from its ancient archetypes. It works both ways. The classical myth more than repays the favour by elevating the raw experience and rich observation of twenty-first century city life. But elevate to where, and how? It seems to me that the mythical interplay here has little to do with such notions as 'standing on the shoulders of giants'. (The giants are respectfully name-checked in epigraphs, but neither traded nor trodden on). It seems instead to have everything to do with finding in the example of ancient poetry and drama a still-navigable channel to the internal and popular divine (whatever that may be) in an apparently spiritless and secular world. This is a channel few poets have committed to so effectively. Tony Harrison is perhaps another.

In Tempest's work, like the best lyric poets, you meet with a forceful and consistent personal presence. Her achievement in this respect bears comparison with that of the Roman poet Catullus. Suspending (dis)belief in these poems' and their messages' authenticity is easy. Even where fiction is palpable, you feel truth is never far from the surface. Tempest's songs of experience are strewn with drug use, sex, and real-world worries. In 'Sigh'—a nod to Ginsberg—Tempest claims to have seen 'the best minds of my generation destroyed by payment plans'. *Hold Your Own* is a refreshingly sincere, lyrical, and re-readable book by a poet becoming master of her craft. It is a joy to witness Tempest finding her place among those stars we chance upon from time to time in her bravely immediate and ambitiously vivid literary nightscape.